

Joyce Scott
I-con-no-body/I-con-o-graphy

**gallery
one**



GALLERY ONE

Joyce Scott: I-con-no-body/I-con-o-graphy
September 14 - November 17, 1991

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from the National Endowment for the Arts.

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The Corcoran Gallery of Art
500 17th Street, N.W.
Washington, D.C. 20006

Related event

Art & Co.: An Evening with Joyce Scott
Thursday, October 3, 1991
6:30 p.m.
Frances and Armand Hammer Auditorium
Members \$7; Nonmembers \$10

Joyce Scott will offer a slide survey of her work followed
by a tour of her exhibition and a reception. This pro-
gram is made possible by the FUNd at the Corcoran.

For reservations, call the Membership Office at
(202) 638-3211, extension 505.

gallery One

Issues of representation underpin the work of Joyce Scott. The overarching concern in Scott's work—whether centered in object making or theatrical performance—is the investigation of body language, body type, and self-image. Her framework is a satirical iconography that undermines our unthinking acceptance of cultural stereotypes by requiring that we confront our own potential prejudices. By addressing issues of racism and sexism through art that is both humorous and allegorical, Scott challenges our perceptions while seducing us with the charged insights and beautiful visual dexterity of her objects.

Representation and perception—how we see ourselves and how others see us—are filtered through the lexicon of stereotype. Within this realm, cultural icons operate as markers that are often used as negative attributes when compared on a nonlinear basis with cultures other than the dominant civilization. Framing her art within the context of southern American and African handicraft traditions, Scott uses the lasting impact of these cultural legacies to delve deeply into contemporary interpretation of social and cultural beliefs. Reinvesting these cliches within the context of new meanings, she effectively revalues images, defeating what Barbara Johnson has described as the stereotype's ability to function as an "already read text."¹ Producing books, jewelry, and totemlike sculptures based on iconic symbols and social fictions, Scott uses the surface appeal of decorative form to explore the intertwined relationship between racial heritage and social structure that remains one of the lasting divides in the United States.

Scott's decision to work in materials such as fabric, beadwork, and handmade paper was based on both a natural personal attachment (her mother is a renowned quiltmaker, and Scott's earliest artistic endeavors grew from such domestic engagements as sewing doll clothes) and a sensual attraction to the hands-on nature of these materials—the intense concentration and manual dexterity required for beading, and the tactile physicality involved in manipulating the materials of handmade paper. But while the inherent nature of her materials is an integral ingredient of her overall expression, Scott's materials always play a supportive role to her often pointed subject matter.

¹ Barbara Johnson, *Critical Difference: Essays in the Contemporary Rhetoric of Reading* (Baltimore: John Hopkins University Press, 1989), 3.

The following exchanges between Joyce Scott and Terrie Sultan, curator of contemporary art, have been excerpted from an interview conducted on June 12, 1991.

TS: You've taken the issue of craft, the traditional handicrafts of Southern and African culture, and pushed it into a fine art context. Is this a conscious decision to use beading and quilting, a somewhat debased aesthetic, within the context of "high" art circles?

JS: I cannot ever forget, nor should I, that I come from a blue collar, in fact in some cases no collar, background. By no collar, I mean slaves. Craft and handwork was a form of communication for slaves, and is also traditionally African. Within those communities there were no artistic echelons. Everybody was engaged in some kind of art activity, whether they were musicians, singers, dancers, or visual artists, as a normal aspect of their everyday life. Artists per se were not separated from the rest of the community. I didn't want to forget my heritage, I wanted to extend it. My mother's grandfather was a basket maker and a blacksmith; he made brooms and sweetgrass baskets. Both of my grandmothers were quilt makers. My father's father was a woodworker who made decorated canoes. I'm very specifically proletariat in the sense that I know that I'm engaged in this same activity. You have to consistently look at what I do, and challenge your own ideas about what is "visual" art and what is "fine" art. I think that there is something strange about the idea that it's not as aesthetically profound for someone to make a cup as it is for someone to make a painting. A painter can make a series of paintings that are thematically related, and that's good. But a potter makes a series of cups, and there's something not as good about that. And then there's something not as good about picking up that cup and using it in its utilitarian manner, while it is considered a valuable experience to look at a painting and then utilize that information in another way. So I try not to use those parameters.

TS: You load your work with many different kinds of iconography and allusions to the narratives, stories, and rituals of different cultures.

JS: I'm not a minimalist, in the sense that I view the work as some kind of secret that you can't completely decode. But I also try to give you signposts along the way. I like that the work is multi-meaningful.





Necklace Party (South African Necktie Party), 1991

TS: Beading is not only a traditional material, it is also very sensual.

JS: It is. The word bead comes from an old English word *biddan*, which means to pray. I read that the rosary, as we know it, and the word *biddan* comes from a time when incredibly wealthy people would pay poor people to carry their sins. It happened so much that poor people had to have a way of calculating, or tallying, of keeping a running sum of what they did. So they put stones on a string.

TS: Each stone was someone else's sin?

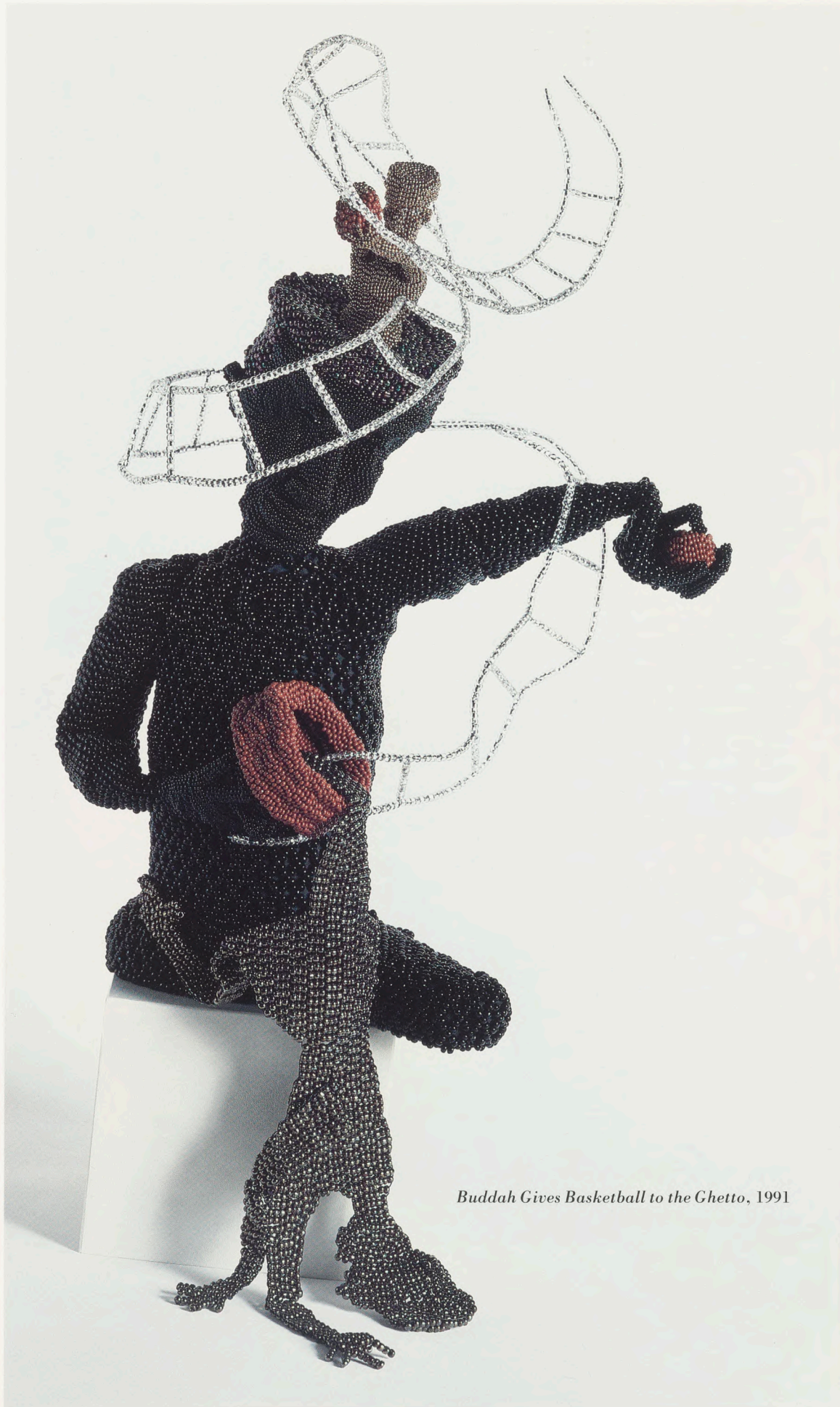
JS: Yes, which these people were now being penitent for. So pray, praying, rosary, prayer beads, it's a tally of your prayers. That's one of the explanations for bead, *biddan*, and prayer beads, the rosary. Think about that. People actually thought that they could shrug off their behavior by paying someone else.

TS: Do you think that your beaded objects take the same approach as your theater pieces?

JS: I want these objects to be specific mysteries. They glow and sparkle; you are pulled toward them, compelled to approach and see them. They are too small to see well from far away. You see that they are very well crafted and you say, 'They look like human beings. Is that a red necklace over there? No, that's blood. Oh. I get it.' That's where I excel.

TS: Your art speaks not only to issues of sexual and racial prejudice, but also about spirituality and death. When you wondered, 'Do we keep our personalities when we go over to the other side,' did you mean, do we still carry our prejudices with us into an afterlife?

JS: I am interested in the issue of the spiritual hierarchy on the other side. I mean, is it still black versus white? This is one of the issues that I always work with, even in my performances. That and the issues of sexism, racism, and cultural stereotypes. The question is, are these issues the result of a social construct, or is this instinctually, intrinsically, innately human? If this is a human issue we have a lot of work to do, and we may never be able to go beyond certain layers of friendship. If this is a social construct, then we can work it out. If it isn't, we'll always be doing wrong to each other. That's a scary proposition.



Buddah Gives Basketball to the Ghetto, 1991

TS: Where do you get your inspiration?

JS: I take a lot of inspiration from the tradition of the Yoruba people, whose beadwork is functional but also aesthetically beautiful. But my influences are not always specifically African. In certain Native American cultures both men and women do beadwork and there too they ornament themselves a lot. But I also look at Mexican, Czech, and Russian beadwork. It's all about the glistening surface, the translucency and how light passes through and reflects off of surfaces, and how people are drawn to that. After all, it's true that major plots of land were sold for a hank of beads, glass beads.

TS: You incorporate skulls in your work, which play a large part in Mexican cultural iconography. Is that also part of an African tradition?

JS: Yes. Playing off the line between life and death is common to many, if not all cultures. But for me as an African American, and being brought up in the Pentecostal church, one of the things that I know is the notion that this life is temporal. This physical state being temporal, the real reward and the real joys in life come after death. This is fine, except I have the sense of, 'Yeah, but what the hell am I supposed to do while I'm here?' That's why I'm talking about going back and forth between this reality and the next frame of reality. I'm always trying to figure out a balance between the two. Because I have to deal consistently with my own humanity.

TS: What was it like for you, growing up in Baltimore?

JS: I was born in 1948, and went to school during a time when it was very important for African Americans to have an education. Neither of my parents had much academic education, and they felt the loss of that and wanted me to have it. Luckily, I wanted it; I loved school. People were very loving and supportive with me, and recognized that maniacal, wicked look, that glint you get in your eye when you're pursuing something. The schools that I attended were very encouraging. I went to an all-girls school for senior high, my first integrated school, and I had a lot of friends. I don't remember feeling different, or being called different. But my school was in a white neighborhood which was actually just beginning to be mixed neighborhood, and I started to learn about exclusion because of skin tone, not because I was fat and they weren't or because I was an artist and they weren't.



*Bowl with standing female caryatid, n.d. Homespun cloth, glass trade beads, cord,
21 x 7 inches. Western Nigeria, Yoruba People.*



The Perfect Piece, 1991

In the summer of 1991, Scott was one of twenty artists invited to participate in "Places with a Past: New Site-Specific Art in Charleston," a citywide, site-specific project organized by Spoleto Festival U.S.A. in Charleston, South Carolina. Selecting a site in the city to create an outdoor work of art that responded to her sense of the city's community history, Scott produced Believe I've Been Sanctified. This, her first work of public art, represents an important expansion in the scale and scope of her work.

TS: Talk a little bit about the Spoleto piece, about your choice of site.

JS: I was especially interested in participating because my mother is from Chester County, South Carolina, which is close to Columbia. I traveled to Charleston, and toured the city, looking for an appropriate site. We went to a plantation, a site that made me uncomfortable. I was thinking, 'OK, I can be cool. I am an actualized city girl; I know about black history and about plantations.' But I wasn't comfortable walking around a plantation and the small outbuildings that remained after the big house burned down. I'm looking out at the rice fields, and of course the little house is preserved, but they can't find any slave quarters to show us. They're not important. If I had chosen this site, my original idea was to wrap a tree in beads and make a holy tree for this specific spot, to relate to Charleston as the "holy city." So, we visited other sites, including slave quarters on another former plantation. Finally we drove past these 30 foot high, white columns that intrigued me. These were the remnants of the old Charleston museum, which burned down in the 1970s. The people at the African American historical society asked me, 'Why do you want to use that site? They never wanted us in there anyway.' I said, 'That's why I'm going to use this space.'

TS: You wanted to insert your presence where you had been historically excluded?

JS: For me, those enormous white columns symbolized both the antebellum South and lynching trees. I decided to turn the columns into enormous trees by covering them with beads to make them weeping willows, to represent tears. At the base I added 500 logs, as a funeral pyre. Then I thought, 'If you've got a fire, it's got to be burning something, maybe like a lynched figure, or a person dying, which represents the end of slavery and the beginning of a new era, Reconstruction.' This black form, or mask, also represents cycles of racism, which haven't changed in some places. It represents the human body but it also represents the Phoenix, always rising from its own travails, from the flames of its past.



Believe I've Been Sanctified, 1991

Places with a Past: New Site-Specific Art in Charleston, May 24 - August 4, 1991.
 Curated by Mary Jane Jacob; organized by Spoleto Festival U.S.A.

Scott's site-specific installation for the exhibition "Places with a Past: New Site-Specific Art in Charleston" incorporated the four Corinthian columns that are the remains of a mansion that once housed the Charleston Museum. Using found objects and beading, Scott transformed the columns into symbolic weeping willows, which surround and shelter a similarly constructed sacrificial figure.

A central element of Scott's exhibition is a critique of the limitations of cultural representation. Her installation "I-con-no-body/I-con-o-graphy" relates directly to the nineteenth-century marble and plaster portrait busts that line the atrium of the Corcoran Gallery. For Scott, these busts "exemplify standards of beauty for people of European heritage," and are "honed to introduce the viewer to the variety of 'types' and their status in society via family, title and/or vocation."² In "I-con-no-body/I-con-o-graphy" the artist usurps the values we ascribe these idealized busts to develop a mocking series of representations of traditional viewpoints on African Americans.

TS: Your proposal stated that this installation should be about looking at the stereotypes of contemporary African American society and trying to demystify them.

JS: I originally thought of this exhibition as having a three part title; "I-con-no-body, I-con-o-graphy, In-cog-negro". Now the in-cog-negro part talks about the ruses we use, and about being so overwhelmed by your own ethnicity and by what society's assignment of ethnicity is that you are sometimes shielding yourself from yourself or other issues. So you're incognito; you're in-cog-negro. I'm glad that we collaborated on the idea about the white busts and the black figures. This might be a jumping point for me, a way to leave behind some of the irony that I've done in the figures in the past. I'd like to finalize them in the big joke, the big ha, and then move on. To consistently talk about racism, sexism, feminism, and anti-feminism is burdensome in the work, but I think it has to be done. I address the same issues in my performances, developing characters like the first stand-up slave comic, *Rodney Dangerous in the Field*, or *Chainsaw Mammy*, which is a comment on the idea of a benevolent mammy. Why do I do such confrontational stuff? Because I remember Frederick Douglass, who said 'Agitate, agitate, agitate.'



Big Mama, 1991

² Joyce Scott, Exhibition proposal to the Corcoran Gallery of Art, September 1990.



Atrium installation - The Corcoran Gallery of Art, 1988.

When the Corcoran Gallery of Art opened in its present location in 1897, the atrium was filled with plaster casts of famous statues from the Renaissance, Middle Ages, and Greco-Roman antiquity. Such an installation was common in nineteenth-century art museums, and was intended to familiarize the viewer with great masterpieces of western art and provide ideal models for students to study. The present installation is evocative of the original, and includes portrait busts of renowned Americans and idealized statuary representing both specific figures and "lofty ideals" from mythology, the Bible, fiction, and poetry.

TS: So this installation is a culmination of your investigation of cultural icons?

JS: It is a culmination of a lot of the ironical ideas that I have used in the past, like the *Venus de Melon* and the watermelon figure, *Ancha Melon*. My whole idea is to make this installation as black and as contrasting to the busts as possible. There is one that is called *No Mommy Me, II*. The little black girl riding on her skirt tails represents the idea that the mammy is taking her time and giving it to another child, the white child.

TS: This figure is constructed with a leather armature. Do you always start with armatures?

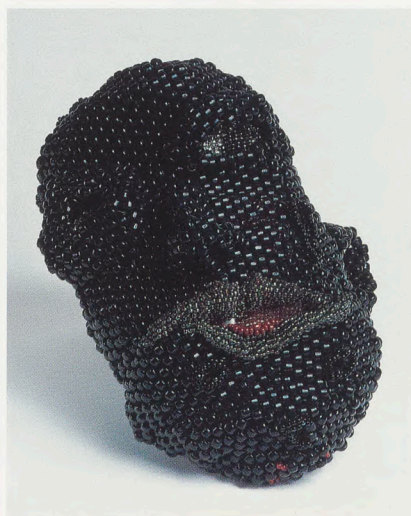
JS: Not always. Here the idea is to use skins to make skin. The leather not only represents her skin tone, it talks about her being a black monolith. What we see sometimes is not the variegated truth about someone, but that black mask. Sometimes this is what a mammy is: a big, black mask. However, if you look at the baby, you'll see that the light comes through that pink figure. He is hollow, and that's the translucent part. It's all needle and thread; the point is that he's translucent, constructed so that light can pass through.

TS: You convey much of your commentary through humor. It is by using ironic humor, presumably, that you are able to explore these issues without being confrontational and didactic.

JS: I think I am incredibly confrontational, but it's a safe confrontation. It is like a performance, where you can break through an aesthetic or emotional fourth wall by saying things that are so piercing to some people that they carry it around for a while. Knowledge can be a cumulative thing so that you think you've got it, and two years later you say, 'I've heard that before. That's what she meant.'

TS: Do you feel that one of the real values of an artistic endeavor is a social and political statement?

JS: Oh, yes. I also think that is the route I've specifically chosen; I don't necessarily think it's right or true for everyone. It's important to me to use art in a manner that incites people to look and then carry something home—even if it's subliminal—that might make a change in them. My art is about change because this life is about change. To me, it isn't about being static. Maybe we have to wait generations to evolve, because evolution is not necessarily the same as revolution. And I think I'm into revolution, as well as evolution. I hope to evolve, but I also hope to make some overt changes in my self. But through my art I cannot solve all our social problems. I can, hopefully, help get you, the viewer, to open your brain. I think that's what all artists do.



*Rodney King's Head Was Squashed
Like a Watermelon, 1991*



I'm tired of talking about it being on the receiving end or just dishing. Every time I think I've made a clean getaway, some occurrence drags me back into the fray.

It's 1991 and we're still overwhelmed by racism and the abusive stereotypes that exist because of it. It's devastating to realize my life could be taken because of the color of my skin. I'm amazed at my participation in the rabble. Does my work deserve perusal because it cools your anger with humor or because it fans the flames?

All I know is, better out than in. Better I make an icon to Rodney King's head than stalk the streets with a video camera attempting to capture the next passion play.

Better for me to poke fun, elasticize my experiences, reequip my efforts of definition than be corralled by what's considered politically correct. Is that grinning and bearing it? As Frederick Douglass said, "Agitate, agitate, agitate."

Joyce Scott
August 1991

Joyce Scott was born in Baltimore, Maryland in 1948. She received degrees from the Maryland Institute College of Art (BFA) and the Instituto Allende, Mexico (MFA).

Fellowships and awards:

- 1981 Fellowship, Maryland State Arts Council
- 1987 Artist-in-Residence, Pyramid Atlantic and Mid-Atlantic Consortium
- 1988 Fellowship, National Endowment for the Arts

Selected exhibitions

Exhibitions are listed in chronological order; an asterisk (*) denotes a one-person exhibition. Catalogues are cited within the data on each exhibition.

- 1976 "The Maryland Biennial," Baltimore Museum of Art.
- 1977 "A Five Year Retrospective," Morris Mechanic Theatre, Baltimore.
- 1978 "The Maryland Biennial," Baltimore Museum of Art.
"Made in Baltimore," Morris Mechanic Theatre, Baltimore.
- 1980 "Sculpture 1980," Maryland Institute College of Art, Baltimore.
- 1981 "Good as Gold: Alternative Materials in American Jewelry," Renwick Gallery, Smithsonian Institution, Washington, D.C. (catalogue)
"Something Got a Hold on Me," Washington Project for the Arts, Washington, D.C.
"Installations in the Five Elements," Kenkelebe House Gallery, New York.
- 1982 "Surface/Structure: Fibre of African American Arts," Studio Museum in Harlem, New York.
- 1983 "Exposure," Baltimore Museum of Art.
"Ritual and Myth: A Survey of African American Art," Studio Museum in Harlem, New York. (catalogue)
- 1984 "Linda Depalma & Joyce J. Scott," Baltimore Museum of Art.
"Art Against Apartheid," Henry Street Settlement, New York.
"350 Years of Art & Architecture in Maryland," The Art Gallery, University of Maryland, College Park. (catalogue)
"Art as Book as Art, Maryland 1984," Maryland Art Place, Baltimore.
- 1985 *"Dreamweaver," The Cultural Center, Chicago.
"African American Fine Crafts Invitational," Torpedo Factory Art Center, Alexandria, Virginia.
Los Angeles Municipal Art Gallery, Los Angeles. (catalogue)
- 1986 "Art Black America," Terada Warehouse Gallery, Tokyo.
"Other Gods: Containers of Belief," Fondo Del Sol Media Center, Washington, D.C.
"Art For Art's Sake," Contemporary Arts Center, New Orleans.
"The Bead Goes On," University of Oregon Museum of Art, Eugene.
"Black Creativity: Generations in Transition," Hampton University, Hampton, Virginia. (catalogue)
- 1987 "Tangents: Art in Fibre," Maryland Institute College of Art, Baltimore. (catalogue)
Cleveland Institute of Art, Cleveland, Ohio. (catalogue)
"Political Statements," Vanderbilt University Fine Arts Gallery, Nashville, Tennessee. (catalogue)
- 1988 *Walker Point Center for the Arts, Milwaukee, Wisconsin.
*"Through the Veil," Textile Center for the Arts, Chicago.
"Alice and Look Who Else, Through the Looking Glass," Bernice Steinbaum Gallery, New York. (catalogue)
"Art as Verb," Maryland Institute College of Art, Baltimore.
"En Masse," Saint Louis Gallery of Contemporary Art. (catalogue)
"Afro-American '88: The Dream Deferred," Richard F. Brush Art Gallery, Saint Lawrence University, Canton, New York.
"Face It," L.A. Eyeworks, Los Angeles.
"Beads," John Michael Kohler Arts Center, Sheboygan, Wisconsin.
"National Objects Invitational," Arkansas Arts Center, Little Rock.
"Extraordinarily Fashionable," The Columbia Museum of Fine Art, Columbia, South Carolina.
"The Eloquent Object," organized by Philbrook Museum of Art, Tulsa, Oklahoma. Traveled to: Museum of Fine Arts, Boston; Chicago Public Library Cultural Center; Orlando Museum of Art, Orlando, Florida; Virginia Museum of Fine Arts, Richmond; Oakland Museum, Oakland, California; National Museum of Modern Art, Kyoto, Japan; National Museum of Modern Art, Tokyo. (catalogue)
- 1989 *Eve France, Houston.
"On the Edge," Fine Arts Museum of Long Island, Hempstead, New York.
"Stitching Memories: African American Story Quilts," Williams College Museum of Art, Williamstown, Massachusetts. (catalogue)
"Artful Objects: Recent American Crafts," Fort Wayne Museum of Art, Fort Wayne, Indiana.
"Stitched Stories/Elizabeth T. Scott and Joyce J. Scott," Washington College, Chestertown, Maryland.
"Craft Today, USA," American Craft Museum, New York. (catalogue)
"Family Traditions: Recent Works by Elizabeth T. Scott/Joyce J. Scott," Pennsylvania Academy of the Fine Arts, Philadelphia. (brochure)
"On the Cutting Edge/10 Curators Choose 30 Artists," Fine Arts Museum of Long Island, Hempstead, New York.

- 1990 *"Joyce Scott," Susan Cummins Gallery,
Mill Valley, California.
*"Joyce Scott," Alexandre Hogue Gallery,
University of Tulsa, Tulsa, Oklahoma.
*Washington County Museum of the Fine Arts,
Hagerstown, Maryland.
"Explorations: The Aesthetics of Excess,"
American Craft Museum, New York.
"Next Generation: Southern Black Aesthetic,"
Southeastern Center for Contemporary Art,
Winston-Salem, North Carolina. (catalogue)
"Chaney, Goodman, Schwerner," SoHo 20,
New York. (catalogue)
"Biological Factors," Nexus Contemporary Art
Center, Atlanta, Georgia.
"BMA Collects: African American Art,"
Baltimore Museum of Art.
The National Black Arts Festival, Atlanta,
Georgia. (catalogue)
"American Dreams, American Extremes,"
Kruithuis Museum, Hertogenbosch,
Netherlands. (catalogue)
"Surface and Structure: Beads in
Contemporary American Art," Renwick
Gallery, Smithsonian Institution,
Washington, D.C. (catalogue)
"Body Art," Security Pacific Gallery,
Costa Mesa, California. (catalogue)
1991 "News as Muse: Artists and the Newspaper,"
School 33 Art Center, Baltimore.
"Beauty is a Story," Kruithuis Museum,
Hertogenbosch, Netherlands.
"New Work, Diagonal Bead Weaving," Mobilia,
Cambridge, Massachusetts.
Views Gallery, Philadelphia, Pennsylvania.
"1971-1991: Four Artists Reflect," The Society
for Art in Crafts, Pittsburgh, Pennsylvania.
(catalogue)
"Places with a Past: New Site Specific Art in
Charleston," Spoleto Festival U.S.A.,
Charleston, South Carolina. (catalogue)
*"I-con-no-body/I-con-o-graphy," The
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(catalogue)

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February 21, 1982. E4.
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Elizabeth T. Scott/Joyce J. Scott*, (Pennsylvania
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Goddard, Dan R. "Joyce Scott's Paper Collages Mix
Images of Rich Cultures." *Express-News (San
Antonio)*: January 26, 1989. D1, 3.
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Grudin, Eva. *Stitching Memories: African American
Story Quilts*, (Williams College Museum of Art,
Williamstown, Massachusetts, 1989).
Hammond, Dr. Leslie King. *Montage of Dreams
Deferred*, (Baltimore Museum of Art, Maryland,
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———. *Ritual and Myth: A Survey of African American
Art*, (Studio Museum in Harlem, New York, 1982).
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in American Jewelry*, (Smithsonian Institution
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American Artists*, (John Michael Kohler Arts Center,
Sheboygan, Wisconsin, 1981).
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Excess*, (American Craft Museum, New York, 1990).
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Multiethnic Exhibition." *Washington Post*: May 29,
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September 19, 1987. 1.

Checklist

height x width x depth

The African American Nuclear Family, 1985

glass beads and thread

Death: 5 1/4 x 2 inches

Mom: 6 1/2 x 3 1/4 inches

Dad: 7 3/4 x 3 inches

Courtesy of the artist

Madonna and Child, 1986

glass beads, thread, wire, and leather

16 x 5 1/4 inches

Collection Karen Johnson Boyd

Mulatto in South Africa, 1986

glass beads, thread, wire, plastic,
photographs, and ceramic

2 1/2 x 12 x 12 inches

Courtesy of the artist

Double Helix, 1987

handmade paper and mixed media

56 x 43 inches

Courtesy of the artist

Dem Bones, 1988

handmade paper and mixed media

40 3/4 x 56 5/8 inches

Courtesy of the artist

Mardi Gras Saint #1, 1988

handmade paper and mixed media

70 1/2 x 37 1/4 inches

Courtesy of the artist

Melanin Maze, 1988

cotton

15 x 20 inches

Courtesy of the artist

On a Roll, 1988

handmade paper and mixed media

83 x 52 inches

Courtesy of the artist

St. Martin's Dance, 1988

handmade paper and mixed media

71 1/4 x 38 1/2 inches

Courtesy of the artist

Eye to Eye, 1989

glass beads, thread, wire, wood, fabric, and glass

15 x 15 x 8 inches

Courtesy of the artist

Nightlights, 1989

glass beads and thread

13 x 10 inches

Courtesy of the artist

The Sneak, 1989

glass beads and thread

5 1/2 x 13 1/2 x 11 inches

Courtesy of the artist

Accoutrements de Commerce, 1991

glass beads and thread

kufi: 8 x 3 x 3 inches

necklace: 16 x 6 inches

glasses: 2 x 5 1/4 x 5 inches

cassette: 1 x 4 3/4 x 3 inches

fragrance bottles: 2 x 1 x 1 inches

2 3/4 x 5/8 x 5/8 inches

incense: 14 x 1/4 x 1/4 inches (each)

Courtesy of the artist

The Angel of Death, 1991

glass beads, thread, plastic, bones, and wire

dimensions variable

Courtesy of the artist

Big Mama, 1991

glass beads, thread, wire, wood, and fabric

27 x 8 x 10 inches

Courtesy of the artist

Buddah Gives Basketball to the Ghetto, 1991

glass beads, wire, wood, and fabric

31 x 14 x 9 inches

Courtesy of the artist

Crown of Thorns/The Black Man's Burden, 1991

glass beads and wire

3 1/2 x 8 1/4 inches

Courtesy of the artist

Harry's Back (Love in the Big City), 1991

glass beads and thread

Harry's Wife Killed Him: 8 x 5 1/4 inches

Harry's Back: 11 x 8 inches

I Hate You: 8 x 8 inches

Courtesy of the artist

Hunger, 1991

glass beads, thread, plastic, and photographs

16 x 10 inches

Courtesy of the artist

Lips, 1991

glass beads, threads, and wire
17 x 10 x 5 inches
Courtesy of the artist

Love Stinks, 1991

glass beads and thread
15 x 10 inches
Courtesy of the artist

Man-Eating Watermelon, 1991

glass beads and wire
2 x 8 x 2 1/2 inches
Courtesy of the artist

Necklace Party (South African Necktie Party), 1991

glass beads and thread
2 x 5 1/2 x 5 1/2 inches
Courtesy of the artist

No Mommy Me, II, 1991

glass beads, thread, wire, and leather
12 x 8 x 4 inches
Courtesy of the artist

The Perfect Piece, 1991

glass beads, thread, and fabric
20 x 6 x 4 inches
Courtesy of the artist

Power Pump, 1991

glass beads, thread, and fabric
7 1/2 x 3 1/2 x 3 inches
Courtesy of the artist

Power Tits, 1991

glass beads and wire
17 x 10 x 5 inches
Courtesy of the artist

Rodney King's Head Was

Squashed Like A Watermelon, 1991

glass beads and thread
13 1/2 x 8 1/2 x 7 inches
Courtesy of the artist

Who Gave You the Right?, 1991

glass beads and wire
7 1/2 x 8 x 9 inches
Courtesy of the artist

Photo Credits

Paul Kennedy: *Necklace Party (South African Necktie Party)*, 1991; *Buddah Gives Basketball to the Ghetto*, 1991; *The Perfect Piece*, 1991; *Big Mamma*, 1991; *Rodney King's Head Was Squashed Like a Watermelon*, 1991.

Bowl with standing female caryatid, n.d., courtesy Maureen Zaarembor, Tambaran Gallery, New York.

John McWilliams, Spoleto Festival U.S.A.: *Believe I've Been Sanctified*, 1991.

Jet Lowe: Atrium installation - The Corcoran Gallery of Art, 1988.

John Dean: Joyce Scott.

